

BAM blog

THURSDAY, DECEMBER 27, 2012

BAM Winter Reading List

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Silent Voices—Composers' Notes



Martin and Kingsley Amis; photo by Dmitri Kasterine

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Posted by Robert at 8:58 AM [No comments](#)

Labels: [BAM 2013 Winter/Spring Season](#), [books](#), [Can Themba](#), [Colson Whitehead](#), [James Shapiro](#), [Kingsley Amis](#), [Matthew Shepard](#), [Mike Sachs](#), [Peter Guralnick](#), [reading](#), [Trisha Brown](#), [Walt Whitman](#)

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WEDNESDAY, DECEMBER 26, 2012

2012's Most Memorable Movie Moments

As you might imagine, the BAMcinématek office is filled with opinionated film lovers and daily cinephilic chatter. So, in what we hope will be an annual tradition, our staff has distilled a year's worth of movie love into these best-of-2012 lists, which encompass our favorite new releases, festival selections, repertory discoveries, music videos, and other ephemera.

Share your favorites with us!

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Holy Motors

Best character on screen: the lifeguard in *In Another Country*

Best Claire Denis impersonation: Isabelle Huppert playing the French filmmakers in *In Another Country*

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Posted by Andrew Chan at 10:42 AM [No comments](#)

Labels: [2012](#), [BAMcinematek](#), [BAMcin  matek](#), [best of 2012](#), [film](#), [movies](#)

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FRIDAY, DECEMBER 21, 2012

A Thank You and a 150th Anniversary Wrap-Up



Photo: Merce Cunningham Dance Company, by Stephanie Berger

By Robert Jackson Wood

Wardrobe choices aside, let's focus on the "thanks" part, the part where we express our utmost gratitude to

you for making our soon-to-end 150th anniversary celebrations such a resounding success. Enjoy this post-party recap of some of the more memorable things that transpired over the past 16 months. And know that none of them would have been possible without you.

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Posted by Robert at 3:14 PM [No comments](#)

Labels: [Atys](#), [BAM](#) and then it hits you, [BAM Fisher](#), [BAM150](#), [Brooklyn BAMboozle](#), [Einstein on the Beach](#), [Harvey Theater seats](#), [Richard III](#), [Roman Tragedies](#)

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THURSDAY, DECEMBER 20, 2012

We Can Start The Fire in *Where (we) Live*

by David Hsieh



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Posted by [cynthia](#) at [5:59 PM](#) [No comments](#)

Labels: [Marsha Trattner](#), [music](#), [pyrotechnics](#), [So Percussion](#), [Where \(we\) live](#)

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WEDNESDAY, DECEMBER 19, 2012

From the Astrology Dept: Finding Love in Beckett and BAM

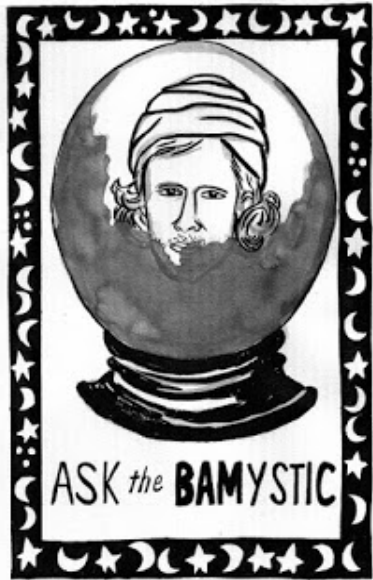


Illustration by Nathan Gelgud

Welcome to the first installment of "From the Astrology Dept," a new advice column written by the BAMystic, the only known employee in the Department of Astrology at BAM. In "From the Astrology Dept" the BAMystic uses the divinatory tools of his trade—including Tarot, numerology, astrological chart readings, bibliomancy—whatever suits his whim—to address readers' questions about romance, career, the artistic pulse of our abstruse and bewildering borough, and future events that may occur within the Academy's walls. Have a question about where you should sit to attract the best fortune next time you see a movie at BAMcinématek? The BAMystic's got you covered. Are you curious about how the stars will align during an upcoming BAM performance? The BAMystic will tell you. Please email the BAMystic at [jbradshaw\[at\]bam\[dot\]org](mailto:jbradshaw[at]bam[dot]org), or leave your question in the comments. Enjoy.

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Posted by Joseph Bradshaw at 7:27 PM [2 comments](#)

Labels: [All That Fall](#), [bamystic](#), [from the astrology dept](#), [numerology](#), [samuel beckett](#), [tarot](#)

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TUESDAY, DECEMBER 18, 2012

The Dignity of Craft: Sō Percussion's artisanal collaborators for *Where (we) Live*

by Adam Sliwinski of Sō Percussion



When Sō Percussion conceives big projects of our own work, we always start with a source of inspiration outside of purely musical ideas. We look for a kind of libretto, but being rather non-linear guys, we quickly abandon the source and allow its discourse to inform our process.

For *Where (we) Live*, that source was Jane Jacobs' manifesto of urban planning, *The Death and Life of Great American Cities*. We found in it an analogue to something that we had been thinking about for awhile: what about attempting a unified creation with multiple and sometimes chaotic inputs? In Jacobs' book, she rails against the well-meaning but (in her mind) hopelessly short-sighted urban planning of the 50s and 60s by the likes of Robert Moses, where whole communities and use areas were conceived together as one design. She claims that a truly vibrant city must have stages of growth, unplanned diversity, and mixed uses on every block.

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Posted by cynthia at 12:15 PM [No comments](#)

Labels: [Adam Sliwinski](#), [craft](#), [Jane Jacobs](#), [music](#), [So Percussion](#), [Where \(we\) live](#)

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MONDAY, DECEMBER 17, 2012

The Sensuous Rocker: An Irishman and Master Furniture Maker Provides Seating Commentary



The year at BAM draws to an aptly titled close this week with *All That Fall*, a darkly comic radio piece from legendary Irish playwright Samuel Beckett. This production from Dublin group Pan Pan Theatre Company seats audience members in their own personal rocking chairs—a staging that seemed to call for some context. And lucky for you, dear blogophiles, we traipsed the rolling hills of eastern Ireland to find you just the man for the job.

Charles Shackleton hails from Dublin, and is a master craftsman of handmade furniture—not to mention a champion crumpeteer, a devotee of Irish oats, a fountain pen enthusiast, and a descendant of Antarctic explorer Ernest Shackleton. He currently resides in Woodstock, Vermont, where he and his master-potter wife Miranda Thomas own and operate ShackletonThomas fine

handmade furniture and pottery (visit their website [here](#) for more info and to ogle some gorgeous goods). We managed to pin Charlie down in between crumpet competitions to ask his expert opinion on the significance of the rocking chair. Here, for your enjoyment and erudition, his musings.

IRISH SIGNIFICANCE

In Ireland, the rocking chair is most often associated with babies and grandparents—often the latter knitting for the former, keeping an eye out whilst the parents were out working and doing chores. The rocking chair makes one think of the **settle*** and the open fire, perhaps with bread in the **bastible*** in the background.

Perhaps the rocking chair itself was the soothing device that allowed the young and old, at the entrance and exit doors of life, to feel some sense of peace and comfort—an ease that was not afforded to the younger and middle hard-working stages of life.

The slow rocking beat resonating with the pulse of the human heart makes the rocking chair one of the most anthropomorphic of objects. There is always a sense of timelessness and serenity associated with it, a feeling which belies the hard life and strife of the beautiful but raw Irish west, and the harsh economic and physical conditions associated with that region in particular.

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Posted by BAM at 3:30 PM [No comments](#)

Labels: [All That Fall](#), [bastible](#), [Charles Shackleton](#), [rocking chair](#), [samuel beckett](#), [settle](#)

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MONDAY, DECEMBER 17, 2012

The Suit: A Storybook Introduction

The Suit is opening the 2013 Winter/Spring season at BAM. The play, directed by the renowned Peter Brook, is adapted from South African writer Can Themba's witty, unsettling short story of the same name. Themba was a journalist, writing investigative pieces for *Drum Magazine* in addition to fiction in the 1950s and sixties. He was also a pretty **cool-looking dude**.

I haven't seen *The Suit* adapted for the stage yet, but I read the story and offer below a "storybook introduction." Don't worry, I don't spoil the end. We'll post the rest of the story after the run.



The story continues after the jump.

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Posted by Nathan at 10:44 AM [No comments](#)

Labels: [BAM 2013 Winter/Spring Season](#), [Can Themba](#), [illustrations](#), [Nathan Gelgud](#), [Peter Brook](#), [South Africa](#), [The Suit](#), [theater](#)

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SUNDAY, DECEMBER 16, 2012

Cooking in Alien Kitchens: Six Questions for Grey McMurray

Guitarist and songwriter Grey McMurray joins So Percussion for its upcoming show *Where (we) Live*, an exploration of home and creative community, playing at BAM from December 19—22.



Photo: Grey McMurray, by Nathan West

On the *Where (we) Live* track “Strangers All Along,” you sing: “Who is this and is it time? What is this and is it mine?” Have you ever found yourself saying that on a gig or in the context of any other artistic experience?

I promise this gets to your question. *Where (we) Live* has a different guest performer / improviser / person-doing-what-they-do at every performance. Most of the time they are crafting their craft while we are ours, independently of one another, alongside one another. The resulting togetherness through not-togetherness gives an audience a picture of two actions—one group and one singular—happening together. Hopefully, if we gain the audience’s trust and commit completely, a true inclusive moment could happen for everybody in the room.

At an early rehearsal we had a guest writer, and during an early version of one of her songs, she put those words in front of me. The rest of that track's words grew out of those lines. Those questions ["Who is this and is it time? What is this and is it mine?"], in different words, haunt every insecure interaction I have. I imagine that's a little true for everyone part of the time. So, yes, I feel that at every gig. And the amount of time I spend thinking about those questions is most of the time inversely proportional to how well things go.

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Posted by Robert at 6:30 PM [No comments](#)

Labels: [BB King](#), [Graceland](#), [Grey McMurray](#), [itsnotyouitsme](#), [Knights on Earth](#), [Paul Simon](#), [Schubert](#), [So Percussion](#), [The Cosby Show](#), [Where \(we\) live](#)

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SATURDAY, DECEMBER 15, 2012

Brooklyn Close-Up: The Wiz

Just a cursory glance at the roster of legendary talent behind *The Wiz* is enough to clue you into its prestigious position in black film history. Despite the enduring popularity of *Cabin in the Sky*, the original *Sparkle*, and recent big-budget successes like *Dreamgirls*, the African-American musical remains a small field of largely untapped potential. This ambitious, distinctly urban take on L. Frank Baum's *The Wonderful Wizard of Oz*—which had its first incarnation as a Tony Award-winning, Motown-bankrolled "Super Soul" Broadway production—remains one of the few black musicals to win a permanent spot in pop culture consciousness.



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Posted by Andrew Chan at 8:30 AM [No comments](#)

Labels: [BAMcinématek](#), [Brooklyn Close-Up](#), [Diana Ross](#), [film](#), [Lena Horne](#), [Luther Vandross](#), [Michael Jackson](#), [motown](#), [music](#), [Quincy Jones](#), [The Wiz](#)

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FRIDAY, DECEMBER 14, 2012

Post-Pina Pick-Me-Up: A Transcript of Our Twitter Q&A with Tanztheater Wuppertal Pina Bausch

If you're suffering from Pina withdrawal like we are, we have a little treat to tide you over—well, at least until [Pina \(the movie\)](#) comes out on DVD. (Thank you, Criterion!) In conjunction with the [Pina](#)

Bausch Legacy Iconic Artist Talk in October, we conducted a Twitter Q&A with three of the dancers—Eddie Martinez, Fernando Suels Mendoza, and Thusnelda Mercy. Below is a transcript of the talk, with expanded, more robust answers that didn't quite fit within the confines of 140 characters, along with some archival photos and video screened during the talk from the BAM Hamm Archives. Enjoy! And thanks to everyone who participated on Twitter; it was so much fun to relay your questions to the dancers in real time.



Eddie Martinez in *Bamboo Blues*. Photo courtesy of the BAM Hamm Archives.

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Posted by [cynthia](#) at [2:36 PM](#) [No comments](#)

Labels: [como el mosquito](#), [Eddie Martinez](#), [Fernando Suels Mendoza](#), [Pina Bausch](#), [Tanztheater Wuppertal](#), [Tanztheater Wuppertal Pina Bausch](#), [Thusnelda Mercy](#)

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THURSDAY, DECEMBER 13, 2012

Faust: A Love Story Opening Night Reception



Company Members and some BAMmies at the Opening Night Reception (Photo: Elena Olivo)

Last night, [Vesturport Theatre](#) and Reykjavik City Theatre returned to BAM with *Faust: A Love Story*, an acrobatic and aerial re-imagining of Goethe's classic tale that takes the meaning of "daredevil" to new heights. [BAM members](#) from the Sustainer level and above were invited to celebrate the opening with the artists in the Campbell Lobby of the BAM Harvey Theater where the revelry continued into the night.

Read on for more about the reception!

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Posted by Special Events at 6:43 PM [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM Harvey Theater](#), [BAM Scene](#), [Faust: A Love Story](#), [galas and parties](#), [Iceland](#), [Next Wave Festival](#), [Reykjavik City Theatre](#), [Vesturport Theatre](#)

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THURSDAY, DECEMBER 13, 2012

Taking Notes: Sō Percussion's creative process for Where (we) Live

by Adam Sliwinski of Sō Percussion



Although just under an hour long, Sō's newest project *Where (we) Live* is dense, enigmatic, and chaotic. Some elements—such as the music—are straightforward, at least in the sense that they resemble work that we've been doing for years.

But a few other elements are very new to us. We purposefully set it up that way, bringing people whom we admire into the room without steering them too strongly towards a specific purpose. Each of our core collaborators was given the power to influence the outcome of the project.

Choreographer and performance artist Emily Johnson (who was honored with a [Bessie Award](#) for Outstanding Production this year) is our "note giver." She sits quietly at a desk stage left, listening and watching. When it strikes her, she writes notes down on little scraps of paper and hands them out to any of the other performers during the show. We offered her complete latitude with regard to what instruction she might pass, and when.

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Posted by [cynthia](#) at [8:30 AM](#) [No comments](#)

Labels: [Emily Johnson](#), [music](#), [note giver](#), [percussion](#), [So Percussion](#), [Where \(we\) live](#)

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WEDNESDAY, DECEMBER 12, 2012

Simple Instruments, Complex Listening: Michael Gordon's *Timber*



Mantra Percussion rehearsing *Timber*

I begin by disclosing that my percussion career ended somewhere after eighth grade when I ceased playing the marimba, timpani, and (sometimes) snare drum under the tutelage of my amiable band teacher, Mr. Hasler. (He was awesome and let us form a "jazz" band which played a bangin' version of "Satin Doll" at our school's spring arts festival in 1990.)

Yet *Timber* had all of the right elements to pique my attention: Michael Gordon, an avant drum circle, 2 x 4s, ancient lore, Michael Gordon, a clever pun title, Michael Gordon, and Mantra, a young, fearless, experimental percussion ensemble that I'd seen and loved at ISSUE Project Room.

After watching a couple of rehearsals, it is clear that these elements combine for a completely fresh, deep listening experience. As the piece progresses, the swelling and ebbing volume is warm and dense, filling the room to the ceiling with wood-induced overtones that emit a surprising electronic sound, reminiscent of William Basinski's "The Disintegration Loop." It begins to feel like meditative

breathing, rooted in cyclical poly-rhythms under a metered ritardando that go in and out of sync, challenging the ears to decipher when the time signatures change among the players.

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Posted by BAM at 11:49 AM [No comments](#)

Labels: [contact mic](#), [Mantra Percussion](#), [Michael Gordon](#), [music](#), [percussion](#), [simantra](#), [Timber](#), [William Basinski](#)

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TUESDAY, DECEMBER 11, 2012

December Staff Pick: *Meet Me In St. Louis*

This Month's Pick: *Meet Me In St. Louis*

Picked By: Matt Bregman, Vice President for Development

1. Why *Meet Me in St. Louis*?

First, let me claim some straight ally cred by telling you that Judy Garland is in it, and that should be reason enough! She is fabulous here—at the height of her brilliant genius powers. Second, Margaret O'Brien plays an adorable little girl who loves nothing more than talking about death. Third, if you aren't moved when Judy sings "Have Yourself a Merry Little Christmas," you should put down your popcorn in shame and leave the theater immediately. (Or give the popcorn to me. I love that song and I'm usually a little hungry.) But wait, there's more! "The Trolley Song" at no additional cost!

2. What makes it unique?

Does it have to be unique? Is it okay if it's just great? It was made in 1944 and doesn't seem even slightly dated. It is beautiful and funny without being silly or sentimental.



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Posted by Robert at 5:00 PM [No comments](#)

Labels: [BAM staff](#), [Home for the Holidays](#), [Judy Garland](#), [Matt Bregman](#), [Meet Me in St. Louis](#), [staff pick](#)

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MONDAY, DECEMBER 10, 2012

Faust: Ideas For a Daring Date



Vesturport Theatre's *Faust: A Love Story*. Photo: Eddi

BAM dares you to partake in a curated day centered on Vesturport Theatre's production of *Faust: A Love Story*. In the spirit of this thrilling, aerialist production in which our protagonist makes a pact with the devil, we selected a few bold ideas that will take you to new heights—literally and figuratively.

- You'll start at STREB S.L.A.M. (the STREB Lab for Action Mechanics) in Williamsburg, where you can take group or private classes in PopAction, tumbling, trapeze, tightrope, and a variety of other daredevil techniques.
- Next, dash over to nearby Gwynnett St. for adventurous modern American cuisine, with a menu that includes whiskey bread, main courses that fuse interesting and rare

ingredients, as well as damningly delicious drinks and desserts.

- Your adventure continues as you attempt to make it to BAM via the infamously unreliable G (for "gamble") train.
- Assuming you make it to BAM (via the G or a desperately hailed cab), you'll catch *Faust: A Love Story*, the Vesturport Theatre's visceral, high-flying reimagining of Goethe's classic story, featuring horror-film imagery and Nick Cave's dark, moody score.
- We hope we don't have to bargain with you to try Cocoa Bar's chocolatini after the show—it's sinfully delicious and a soothing nightcap to a day of daredevilry.

Can you think of other adventurous activities and restaurants? Please comment below!

STREB S.L.A.M. is located at 51 North 1st Street, Brooklyn, NY 11211
(718) 384-6491, streb.org

Gwynnett St. is located at 312 Graham Avenue, Brooklyn, NY 11211
(347) 889-7004, gwynnettst.com

Faust: A Love Story, plays at the BAM Harvey Theater, located at 651 Fulton Street, Brooklyn, NY, 11217, BAM.org/visit

Cocoa Bar is located at 228 7th Avenue, Brooklyn, NY 11215
(718) 499-4080, cocoabarnyc.com

Posted by Tamar at 3:55 PM No comments

Labels: [Cocoa Bar](#), [Faust: A Love Story](#), [Goethe](#), [Gwynnett St](#), [Nick Cave](#), [STREB](#), [whiskey bread](#)

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FRIDAY, DECEMBER 7, 2012

Who ignited the promise of art in you? BAM staff weighs in.

We spend a lot of time here at BAM focusing on the power of art—how it broadens perceptions, changes minds, opens hearts. But it's hard to pinpoint exactly how and when that power becomes a part of someone's worldview, changes the way they think and live.

So we decided to ask BAM friends and fans about the first time the world of creativity opened up for them. To kick things off, we posed this question to a few BAM staffers: Who ignited the promise of art in you? The responses we received were thoughtful and passionate, and we're thrilled to share them with you here.

Want to join the conversation? [Share your story with us!](#) You'll even be entered to win some stellar BAM prizes: season tickets, gala invites, free movies, the works.

Hope you enjoy our stories, and looking forward to reading yours!

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Posted by BAM at 11:50 AM [No comments](#)

Labels: [arts education](#), [BAM staff](#), [contest](#), [ignite](#)

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WEDNESDAY, DECEMBER 5, 2012

Fresh Hamm: Glenn Branca and Thurston Moore at BAM, 1983

While digging through the archives recently, we stumbled upon an exciting document: a photo of Glenn Branca's ensemble performing his [Symphony No. 3 \(Gloria\)](#) at BAM in January 1983. In the late 70s and early 80s, [Branca](#), one of the spearheads of the noisy (and often confrontational) [No Wave](#) scene, was developing his signature sound, characterized by the assaultive force of overdriven electric guitars. His ensembles played in all the hippest downtown venues of the day: the Mudd Club, the Kitchen, the Performing Garage, and Danceteria, among others.

In '83 it seems that Branca brought all his friends out to Brooklyn. In the photo Branca is conducting (we imagine him flailing about in his [trademarked convulsions](#)), and you can clearly spot a young [Thurston Moore](#) seated at a keyboard. While it's hard to identify the others precisely, we do know that the ensemble also included such No Wave steadies as [Michael Gira](#) of Swans, [Barbara Ess](#) of Y Pants, [Margaret DeWys](#) of the Theoretical Girls, and Moore's Sonic Youth band-mate [Lee Ranaldo](#).



Photo: Tom Caravaglia

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Posted by Joseph Bradshaw at 1:32 PM [1 comment](#)

Labels: [1983](#), [Archives](#), [Fresh Hamm](#), [Glenn Branca](#), [Next Wave](#), [No Wave](#), [Thurston Moore](#)

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TUESDAY, DECEMBER 4, 2012

Celebrating the BAM Producers Council



This year's annual Producers Council Celebration took place Friday, November 30, 2012
(Photo: Etienne Frossard)

Last Friday we hosted the **Producers Council Celebration**, an annual event to honor the support of this group of committed BAM patrons. The evening began with cocktails in the Dorothy W. Levitt Lobby in the Peter Jay Sharp Building, followed by a Caribbean themed banquet dinner in the BAM Lepercq Space. After dinner, guests moved into the BAM Howard Gilman Opera House for the first night of **Red Hot + Cuba**, an all-star tribute to the music of our island neighbor.

During the Celebration, Producers Council Co-Chair Adam Wolfensohn warmly greeted his fellow Producers Council members and introduced BAM President, Karen Brooks Hopkins, and BAM Executive Producer, Joseph V. Melillo. The two BAM leaders personally expressed their thanks to the Producers Council members for their generosity and continued support of BAM, emphasizing that

"You help make it all possible."

Keep reading for more photo highlights and check out the full event album [here](#). For more on the benefits of joining the Producers Council, click [here](#).

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Posted by Special Events at 5:56 PM 1 comment

Labels: [30th Next Wave Festival](#), [BAM](#), [bam 150th anniversary](#), [BAM Scene](#), [galas and parties](#), [producers council](#), [Red Hot + Cuba](#)

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MONDAY, DECEMBER 3, 2012

Trojan Women (After Euripides) Opening Night Reception



Trojan Women cast members Katherine Crockett, Brent Werzner, and Ellen Lauren (Photo: Elena Olivo)

Last week, SITi Company, under the direction of Anne Bogart, proudly returned to the BAM stage with its thrilling production of *Trojan Women (After Euripides)*. The magnificent actors mingled with BAM Producers Council members in the Campbell Lobby of the BAM Harvey Theater to celebrate opening night.

Read on for more about the event and check out the full web album [here!](#)

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Posted by Special Events at 5:00 PM [No comments](#)

Labels: [30th Next Wave Festival](#), [Anne Bogart](#), [BAM](#), [bam 150th anniversary](#), [galas and parties](#), [Opening Night Party](#), [Richard B. Fisher Award](#), [SITi Company](#), [Trojan Women](#)

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MONDAY, DECEMBER 3, 2012

John Cage at BAM

by Cory Bracken



BAM's Joseph V. Melillo and John Cage, 1980 (Photo: Robert Boyd)

John Cage was a musical and cultural powerhouse, having forever changed our perception of art through creations that urged us to reflect on what we think music is, and what we think it can be. A California native, Cage moved to New York in 1942 where he lived and worked for much of his life. His arrival reunited him with modern-dance luminary Merce Cunningham, whom he met in 1938 at the Cornish School in Seattle. Much of Cage's creative output was a result of collaborations with Cunningham, his life partner and a choreographer whose appearances at BAM were legendary, so it is no surprise that Cage graced the BAM stage several times in his career. To celebrate his centennial and acknowledge his ever-present pioneering spirit in Brooklyn's creative community, here is a look back at Cage's rich history with BAM.

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Posted by Cory at 12:02 PM [No comments](#)

Labels: [dance](#), [history](#), [Jean Erdman](#), [John Cage](#), [Merce Cunningham](#), [music](#), [Roaratorio](#), [Rondo](#), [video](#)

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SATURDAY, DECEMBER 1, 2012

The Making of Trojan Women: Part 4



At the Getty Villa. Photo: Craig Schwartz

The fourth part of a [blog series](#) about the creation of SITI Company's [Trojan Women](#).

Day 24 – Brent Werzner (Poseidon)

We started rehearsing the play inside, from the top, before we moved outside to try our first run-through. As always it is a challenge to find myself back in the theater and working Poseidon's prologue after last working in the amphitheater. It takes some winding up before hitting a stride today. I enjoy what Anne [Bogart] brings to my attention, examining the "knitting" of the moments. She challenges me to be more aware of my breath, my choices. During this first portion of rehearsal we really examine the moments when the Trojan Women learn their fate as decided by the Generals of the Armies of Greece—what was decided by the drawing of the lots, and also Cassandra's vision.

Now we're outside. (I understand one of the final conversations at the pool yesterday was a discussion on how it had been a great day and how we should really do a run-through tomorrow.)

Cue dramatic drums.

[READ MORE >](#)

Posted by Susan at 9:00 AM [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM Harvey Theater](#), [Brent Werzner](#), [Christina Frederickson](#), [Ellen Lauren](#), [SITI Company](#), [The Making of Trojan Women](#), [Trojan Women](#)

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FRIDAY, NOVEMBER 30, 2012

The Making of Trojan Women: Part 3



J. Ed Araiza, Katherine Crockett, and Ellen Lauren. Photo: Craig Schwartz

The third part of a [blog series](#) about the creation of SITI Company's Trojan Women.

Day 20 – J. Ed Araiza (Menelaus)

Today we did not Za'ar, or even work on the music/singing/dance, but after more discussion we went straight outside after a short break and AGAIN looked at the beginning of the play, the very important entrance of Poseidon and then the "SETing" of the chairs by the Chorus. This has been a long discussion—a real investigation into what the rules are, what is the world we are setting up, and WHO is setting it up. It began perhaps as a simple question of where does Poseidon enter from and how does the stage get set, and by whom and why?

Then, where does the Chorus enter, what is he doing, and does Poseidon see him or enable him or control him?

Then, where and why does Hecuba enter and is it more "FORMAL" or character driven?

Then, how do the Women enter—from where and why and how?

But now... I really do believe we have a real and "true" beginning and it is a beautiful yet simple image.

[READ MORE >](#)

Posted by Susan at 9:00 AM [No comments](#)

Labels: [30th Next Wave Festival](#), [Akiko Aizawa](#), [BAM Harvey Theater](#), [Gian-Murray Gianino](#), [J. Ed Araiza](#), [SITI Company](#), [The Making of Trojan Women](#), [Trojan Women](#)

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THURSDAY, NOVEMBER 29, 2012

Fail To Your Heart's Content: Courtly Love and David Lang's *love fail*

By Robert Jackson Wood

Few things are more universal than songs about frustrated love, be it



Modified Manesse Codex Image by [Al Cofrin](#)
referencing a 12th-century telling of the Tristan story.

unfulfilled, unconsummated, or unrequited. Yet there was a time, believe it or not, when those songs would have been puzzling at best—and been downright heretical at worst.

Before the late 12th century, to speak publically of love was usually to speak of religious or political matters having little to do with the cravings of worldly desire. In the Christian world, love meant either the greater love of God binding together all things (as in "I love you, but my love for you is really an extension of God's love for the whole universe") or the related *agape* love shared between devout brothers and sisters in platonic union. In the political realm, love often meant something purely

utilitarian—marriages entered into to produce would-be kings and political heirs or to maintain control of property. Love was largely a duty, not an indulgence.

Leave it to vagabond poet-musicians wandering the medieval French countryside to change all of that. In a fascinating instance of life imitating art, the songs of the troubadours, rife with accounts of indecent proposals and adulterous passions, helped to introduce a new, largely secular (and delightfully manic-depressive) way of talking about love into society as a whole. For the church, it was heresy. But for women, it meant having a newfound social power unheard of in the centuries before.

[READ MORE >](#)

Posted by Robert at 4:00 PM [No comments](#)

Labels: [30th Next Wave Festival](#), [David Lang](#), [love fail](#), [Lydia Davis](#), [Marie de France](#), [Tristan and Isolde](#), [Wagner](#)

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THURSDAY, NOVEMBER 29, 2012

The Making of Trojan Women: Part 2



Leon Ingulsrud, Ellen Lauren, and Makela Spielman. Photo: Craig Schwartz

The second part of a [blog series](#) about the creation of SIT Company's [Trojan Women](#).

Day 8 – Katherine Crockett (Helen of Troy)

In Viewpoints today, Anne [Bogart] asked us to add vocal articulation. I found this particularly interesting as it allowed for the experience of finding a new relationship with the text without a predetermined one associated with word meaning. Am curious to explore and experience this again.

Next, we continued our Za'ar dance training [ensembles led by women], which I lead. It is challenging to find ways of teaching such an intense and particular art form when it is something that I too am just learning how to do. Also, since it is fundamentally an individual and improvisational expression where the participant is moved by the inner spirit and the rhythm of the music, there are many variations to explore. They all seems to revolve around the spiral and circular movement of the body and head in particular, and today we added this circular head movement to a spinning of the body. I still feel disoriented and "high" for quite a while after this, as I think several people felt. Maybe practice will make it easier, or maybe it is just about succumbing to this disoriented state and letting oneself lose control for a bit. Also, this dance is very demanding on the back muscles and we are all feeling a bit sore.

[READ MORE >](#)

Posted by Susan at 9:00 AM [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM Harvey Theater](#), [Katherine Crockett](#), [Leon Ingulsrud](#), [SITI Company](#), [The Making of Trojan Women](#), [Trojan Women](#)

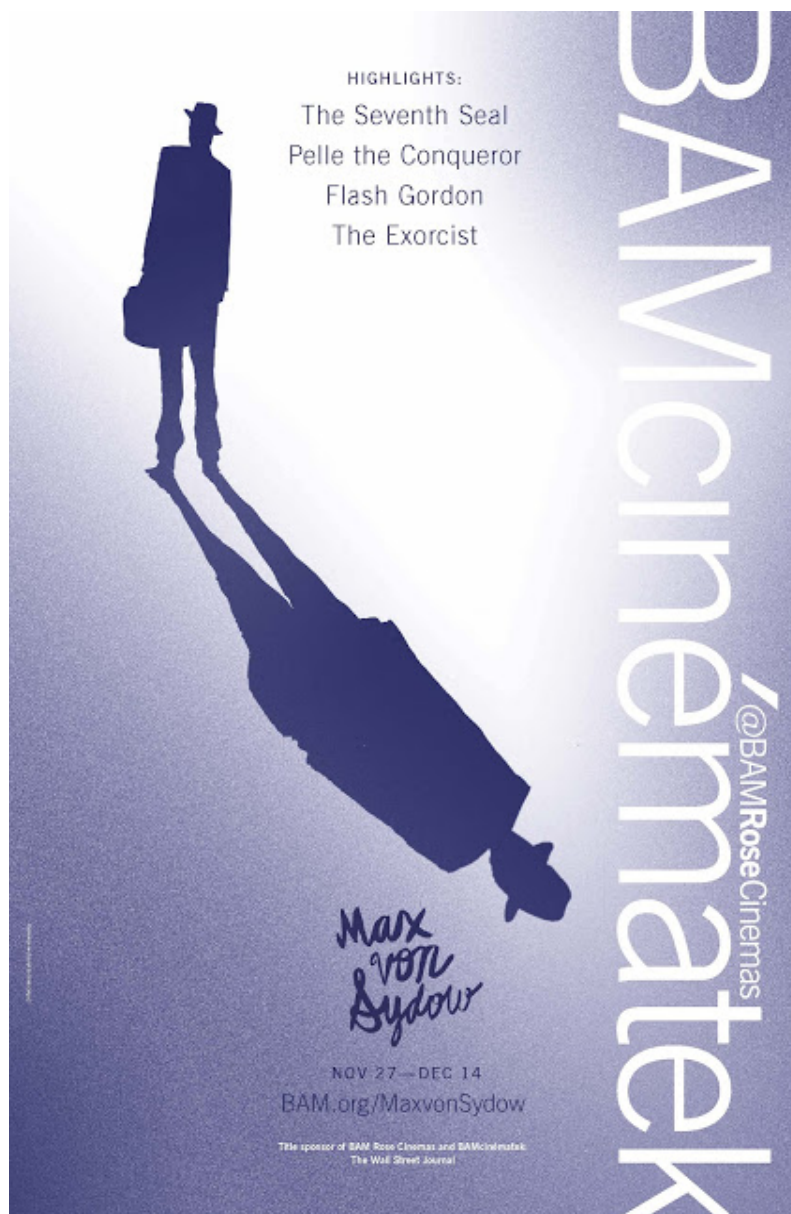
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WEDNESDAY, NOVEMBER 28, 2012

Play Our Max von Sydow Game!



Max von Sydow poster, illustrated by Nathan Gelgud

In celebration of our [Max von Sydow retrospective](#) (playing through December 14), we've got a little game for you. Our favorite BAM illustrator [Nathan Gelgud](#)—who also designed the poster for this series—has created drawings of defining objects and details from all 22 films in the line-up. Match up the letter on each illustration to its corresponding film title (line-up is listed below) and whoever gets

the most answers will win a very special prize package. To enter, just submit your answers in the comments section of this post by Friday, December 14 at 5pm!

Prize packages will include:

1st Place:

Movie Buff II BAM Cinema Club membership good for discounted movie tickets for winner + guest for 1 year.

Blu-rays for *The Seventh Seal*, *The Virgin Spring*, and *The Magician* courtesy of The Criterion Collection

27 x 40" Max von Sydow poster

BAMcinématek [Brooklyn film poster](#) illustrated by Nathan Gelgud

2 coupons for free small popcorn & soda

2nd Place:

Blu-rays for *The Seventh Seal*, *The Virgin Spring*, and *The Magician* courtesy of The Criterion Collection

BAMcinématek Brooklyn film poster illustrated by Nathan Gelgud

3rd Place:

Blu-rays for *The Seventh Seal*, *The Virgin Spring*, and *The Magician* courtesy of The Criterion Collection

The comments section of this post will not appear until the contest has ended.

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Posted by Andrew Chan at 3:10 PM [29 comments](#)

Labels: [BAMcinématek](#), [contest](#), [film](#), [Max von Sydow](#), [Nathan Gelgud](#)

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WEDNESDAY, NOVEMBER 28, 2012

The Making of Trojan Women: Part 1



Katherine Crockett and Ellen Lauren. Photo: Craig Schwartz

*During the 10-week residency at the Getty Villa in Los Angeles where **Trojan Women** (SITI Company, directed by Anne Bogart, BAM Harvey Theater, Nov 28—30) originally premiered, the cast took turns emailing diaries to each other, to the company members not directly involved, and to the board and staff. Here and in subsequent blog posts, excerpts from these entries about the process of making*

Trojan Women.

Day 1 – Ellen Lauren (Hecuba)

How extraordinary to have on day one around the table the expertise of the Getty's staff, classicists, and scholars. Ken [Lapatin, associate curator of antiquities at J. Paul Getty Museum] speaks of the layers of Troy excavated, and he's so breezy and engaging, with the modern irreverence that can only come with a deep knowledge of his subject. Anne brings up that it seems from her reading she is finding that a central metaphor is the idea of an earthquake having leveled Troy, not fire. And that the play is a series of aftershocks so that finding where those all are in the text is key. It's not lost on anyone that "earthquake" here in LA is a particularly potent image.

[READ MORE >](#)

Posted by Susan at [10:19 AM](#) [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM Harvey Theater](#), [Barney O'Hanlon](#), [Ellen Lauren](#), [SITI Company](#), [The Making of Trojan Women](#), [Trojan Women](#)

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WEDNESDAY, NOVEMBER 21, 2012

A Red Hot Travelogue: Two Nights in Havana

By Nick Schwartz-Hall



Last July, in preparation for the [Red Hot + Cuba](#) shows, I flew to Havana to do some advance work and meet the artists. Because of the embargo the US maintains against Cuba, even making phone calls and sending emails between Cuba and the US are tricky, much less negotiating a contract with an artist or even spending money. Still, it was an amazing and productive trip. We're fortunate that our co-music directors, [Andres Levin](#) and CuCu Diamantes (who is originally Cuban), have visited Cuba over the last few years while making a movie, [Amor Crónico](#), and they know many of the artists we are working with.

[READ MORE >](#)

Posted by BAM at 11:03 AM [No comments](#)

Labels: [Alexander Abreu](#), [Andres Levin](#), [Cenesex](#), [Cuba](#), [CuCu Diamantes](#), [El Tosco](#), [Havana](#), [Havana d'Primera](#), [Irakere](#), [Juana Bacallao](#), [Kelvis Ochoa](#), [NG La Banda](#), [Osdalgia](#), [Red Hot + Cuba](#), [Red Hot Organization](#), [travel](#)

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MONDAY, NOVEMBER 19, 2012

November Staff Pick: Gary Shteyngart Roast



This Month's Pick: **Gary Shteyngart Roast**
Picked By: Adam Sachs, Fiscal Manager

1. Why the Gary Shteyngart Roast?

Why the November 20th celebration of the 10th anniversary of Gary Shteyngart's debut novel, *The Russian Debutante's Handbook*, where Shteyngart's friends and colleagues take shots at the beloved and critically acclaimed author of *Absurdistan* and *Super Sad True Love Story*, with Kurt Andersen, Edmund White, and Sloane Crosley, hosted by John Wesley Harding? It's just \$20. Plus, Thanksgiving is two days later and this is the perfect event with which to confound your Midwestern relatives when describing it around the dinner table.

[READ MORE >](#)

Posted by Robert at 9:19 AM [No comments](#)

Labels: [Adam Sachs](#), [BAM staff](#), [Gary Shteyngart](#), [Gary Shteyngart Roast](#), [literary](#), [staff pick](#)

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THURSDAY, NOVEMBER 15, 2012

Elliott Stein, 1928—2012



Elliott Stein, New York, 1976 (Courtesy of Photofest)

BAMcinématek's beloved friend Elliott Stein passed away Wednesday, November 7, at the age of 83.

Elliott Stein was a film critic, historian, programmer, and script writer—a true cinematic multihyphenate. He wrote for *The Village Voice*, *The New York Times*, *Rolling Stone*, *Sight and Sound*, *Film Comment*, the *Financial Times*, *Opera*, and many other publications.

Born December 5, 1928 in Bensonhurst, Elliott saw the original *King Kong* in first run in 1933 at Radio City Music Hall. He saw the film more than any other in his life, way into the many hundreds of times, and decades later on the eve of the 1976 remake—to this day referred to as the definitive story on the original film—he wrote "[My Life with Kong](#)," an article for *Rolling Stone*. Falling in love with the movies at a very young age, he ended up at NYU at age 15 in the 1940s where he was one of the first students to study film, before cinema studies was an established course of study. Elliott moved to Paris in 1948 and lived there for more than two decades, an experience that shaped a sensitivity and knowledge of film that was then original for an American writer and critic.

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Posted by Troy at 5:50 PM [No comments](#)

Labels: [BAMcinematek](#), [Elliott Stein](#), [film](#)

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THURSDAY, NOVEMBER 15, 2012

Donka Opening Night Party at Building 92



At the opening night of *Donka: A Letter to Chekhov*, BAM's young donors, and the company, were celebrated (Photo: Elena Olivo)

Last night BAM celebrated BAMfans and Generation Advance, our two donor groups in their 20s and 30s at the Opening Night Party for *Donka: A Letter to Chekhov*. BAM patrons at the Producers Council Level were also invited to join the fun. The party took place at Building 92, a new arts center and event space just north of BAM in the Brooklyn Navy Yard.

Click [here](#) to see more pictures from the evening on the event's Web Album!

[READ MORE >](#)

Posted by Special Events at 12:26 PM [No comments](#)

Labels: [BAM Scene](#), [BAMfans](#), [Building 92](#), [Chekhov](#), [Daniele Finzi Pasca](#), [Donka](#), [galas and parties](#), [party](#), [special events](#)

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TUESDAY, NOVEMBER 13, 2012

When in Idaho, eat the kimchi

by Sophie Shackleton



My first encounter with the American West started in ways I expected. The trip to Boise gives you a profound sense of wide, humbling American land—the Rockies stretching beneath you as you fly over Salt Lake City, the barren hills hugging a clean, organized city, the expansive streets lined with golden trees—it's breathtaking. And when the rental car guy grinned at me like a next door neighbor and handed me the keys to a bright white Jeep Patriot, I knew for damn certain I wasn't on the East Coast anymore.

But the land of potatoes is full of surprises. In a bright yellow studio in the Idaho foothills, three Korean women, a Korean-American hospital chaplain, and a group of nationally acclaimed

American dancers are collaborating in four different languages: Korean, English, Spanish (well, a little anyway), and dance.

This is the work of [DanceMotion USA](#), a State Department program produced by BAM, which uses dance as a vehicle for cross-cultural exchange. This spring, [Trey McIntyre Project](#) toured to China, the Philippines, Vietnam, and South Korea. Three weeks ago, dancers from [Korea National Contemporary Dance Company](#) (KNCDC) joined TMP in Boise, ID for a collaborative residency in the USA.

[READ MORE >](#)

Posted by BAM at 5:14 PM [1 comment](#)

Labels: [Boise](#), [cultural diplomacy](#), [dance](#), [DanceMotion USA](#), [Korea](#), [Korea National Contemporary Dance Company](#), [Trey McIntyre Project](#)

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MONDAY, NOVEMBER 12, 2012

Untrained—Naked Onstage (so to speak)

We're so used to seeing highly trained dancers in New York that we forget how very different they are from your average plebe—how much they've learned, and how much they've forgotten, for better or worse.

In Lucy Guerin's *Untrained* ([BAM Fisher, Nov 27—Dec 1](#)), trained dancers, alongside untrained performers, translate into movement instructions written on cards. The results are charming, poignant, and at times hilarious. That's not to say the untrained guys are without gifts. Guerin explains a bit:

Untrained



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Posted by Susan at 12:23 PM [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM](#), [BAM Fisher](#), [dance](#), [Lucy Guerin](#), [Untrained](#)

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FRIDAY, NOVEMBER 9, 2012

A note from Gary Shteyngart's dog

Dear BAM,

Last night, while my favorite human Gary Shteyngart was dripping gherkin juice and pickled cod balls onto his green polyester shirt, I noticed a tear trickling down his face. I peered over his slumped

shoulder and saw on the interwebs that in a couple weeks, some famous people are gathering at BAM to make fun of him. Not only that, you monsters are actually selling tickets to the public for this public humiliation of my friend. BAM staffers, I say to you: this small, furry excuse of a human being already suffers terrible asthma, an overabundance of gnarled body hair, and bouts of midnight gas. He has trouble buttoning his own shirts, doesn't own a comb, and bribes his own MFA students to write his books. His hardship started years ago, first as a young Russian émigré tortured at Hebrew School, when he arrived in America speaking no English with a mere two shirts and a bear coat, and then again at New York City's Stuyvesant High School, when his fellow immigrant teens would sabotage his Bunsen burner to get ahead. He struggled to make money in his 20s by writing grants for programs like "Torah Tots," attempting to secure foundation money for the important purpose of introducing 3-year-olds to the murders and rapes of the Old Testament. In short I say to you, hasn't Gary suffered enough? Why must you persecute him more? And also will this be live streamed on the web, so I can watch from the comforts of my luxury dog crate?

Sincerely,
Felix the Dachshund



Posted by BAM at 8:00 AM [No comments](#)

Labels: [Gary Shteyngart](#), [Gary Shteyngart Roast](#), [literary](#), [Unbound](#)

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THURSDAY, NOVEMBER 8, 2012

A BAM Platform for 2013



By Robert Wood

In the Winter/Spring of 2013, and as a performing arts organization in which you have placed your utmost trust, BAM promises to do the following (aka the [BAM 2013 Winter/Spring Season](#) has been announced!):

- Maintain a close watch on mounting civil tensions in Rome, West Africa surrounding [Julius Caesar, rumored to have eyes on the throne](#).
- Establish a moratorium on [aging architects seeking to quell libidinal or existential frustrations](#) through their work. Relatedly, recommend that they not fall off of buildings built for such misguided purposes.

- Explore the [diplomatic function of rappers in the Middle East](#) and the use of hip-hop as a means of consolidating progressive revolutionary fervor. Additionally, [establish diplomatic ties with Cambodia](#) through former princess and choreographer Naradom Buppha Devi.
- Enable the Old Testament to be taught on stages, as long as it is presented via [rhetorically brilliant French Baroque opera](#).
- Allocate funding for [a new vehicle that will explore the solar system](#) through the tuneful lens of a doe-eyed indie-music heartthrob and others. Unrelatedly, [accelerate research into paranormal activity](#) at Victorian manor houses.
- [Pass hate-crime legislation](#) as well as statutes protecting spouses for being [punished for their infidelities with their lover's clothing](#)
- Assure that [veteran choreographers returning from tours of duty away from BAM](#) have a performance home when they return, allowing them to carry on with brilliance as they left it.

Posted by Robert at 1:22 PM [No comments](#)

Labels: [BAM 2013 Winter/Spring Season](#)

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TUESDAY, NOVEMBER 6, 2012

This Week in BAM History: The Trapp Family Choir, 1939

If you've seen [The Sound of Music](#), then you've heard of the [Trapp Family Singers](#) (sometimes billed as



the Trapp Family Choir). This large Austrian family of musicians rose to prominence during the Second World War, and their story became emblematic of the struggle for life meaningfully lived under fascism. On the evening of November 6, 1939, the Trapp Family Choir performed their unique repertoire of sacred, secular, and folk songs at BAM.

The Trapp family had been on tour for nearly a year, after permanently leaving the Austrian Anschluss. Alas, contrary to the final scene of *The Sound of Music*, they did not "climb ev'ry mountain" and flee the Nazis by night, singing all the while. Instead they boarded a train in the middle of the day, after having signed all the requisite papers. With tour dates booked, contracts signed, and benefactors waiting in cities across Europe and the US, they landed in Ellis Island in late October and within days were filling BAM's Music Hall with songs like "[Innsbruck, Ich Muss Dich Lassen](#)," and madrigals such as

"Now Is the Month of Maying."

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Posted by Joseph Bradshaw at 1:51 PM [No comments](#)

Labels: [1939](#), [Archives](#), [history](#), [music](#), [Sound of Music](#), [Trapp Family Choir](#)

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SATURDAY, NOVEMBER 3, 2012

This Week in BAM History: The Shocking World of the Novel



William Lyon Phelps. Photo: William Vandivert

In 1892, a 31-year-old Yale instructor shocked the academic community when he offered a course on the modern novel. As the news of the course taught by the young **William Lyon Phelps** rippled beyond the ivory tower, *The New York Times* (according to a BAM program from 1940) published an editorial denouncing Yale for offering "instruction of such a frivolous and vulgar character." Though Phelps' course, which examined novels by the likes of Rudyard Kipling and Leo Tolstoy, was one of the **most popular** at Yale, the college pulled the plug. After receiving a **rush of publicity**, Phelps was inundated with requests from around the country to lecture on the modern novel. A few years later, Yale, seeing a rising star in its midst, asked Phelps to resume his course under its auspices, and he was offered a full professorship. It was one of the first steps taken toward the development of the modern English department.

[READ MORE >](#)Posted by Joseph Bradshaw at 1:30 PM [No comments](#)Labels: [1940](#), [agatha christie](#), [history](#), [literature](#), [william lyon phelps](#)

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SATURDAY, NOVEMBER 3, 2012

Ímã & Sem Mim Opening Night Party



Grupo Corpo (and Pina Bausch) company members enjoying their Opening Night at BAM (Photo: Elena Olivo)

After much wind, rain, and through a swath of transportation complications, the lauded Brazilian dance company Grupo Corpo opened their weekend of performances of *Ímã & Sem Mim* Thursday night to a rightly enthused audience. Following the performance BAM patrons at the Producers Council level and above, along with Grupo Corpo company members, celebrated the accomplishment at an Opening Night Reception. We were particularly proud to partner with The Brooklyn Hospital Center on this event, in light of all they have done in this hectic and emotional week in the wake of Hurricane Sandy. The local hospital was well represented by Richard Becker, the president and CEO of The Brooklyn Hospital, and Carlos Naudon, chairman of The Brooklyn Hospital Center Board of Trustees. A special acknowledgement of our other guests, the Pina Bausch company who, due to the weather, are still here in New York!

Read on for more on the event and check out the full Event Album click [here](#).

[READ MORE >](#)

Posted by Special Events at 11:00 AM [No comments](#)

Labels: [BAM Scene](#), [galas and parties](#), [Grupo Corpo](#), [Ímã](#), [Opening Night Party](#), [Sem Mim](#)

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FRIDAY, NOVEMBER 2, 2012

The Who in Film



Forget about their immeasurable contributions to the sound of modern rock for a moment and just consider the sheer visual impact The Who had in the '70s. The windmill strum, the Marshall stack, the guitar smash: these universally acknowledged emblems introduced big arena rock as a force of

nature. And all three sprang from the minds of this restlessly inventive group of British musicians, now commonly named among the world's greatest rock bands.

It was only a matter of time before this flamboyant visual sensibility found its way to the big screen. At a time when their music was growing to encompass the influence of grand opera, pop, and the most cutting-edge electronic sounds, The Who brought its ambition to a small but adventurous filmography. In the pre-MTV era, fans could flock to the theaters to see rare concert and documentary footage as compiled in *The Kids Are Alright*, a brooding realist rendering of the double album *Quadrophenia*, or—in one of The Who's audacious collaborations with *enfant terrible* Ken Russell—Roger Daltrey strumming a harp while riding a gigantic penis in *Lisztomania*.

[READ MORE >](#)

Posted by Andrew Chan at 6:30 PM [No comments](#)

Labels: [BAMcinématek](#), [CSI](#), [film](#), [Glee](#), [music](#), [Olympics](#), [Quadrophenia](#), [Rushmore](#), [The Who](#), [Tommy](#), [World Series](#)



WEDNESDAY, OCTOBER 24, 2012

Live Twitter Q&A with Tanztheater Wuppertal Pina Bausch dancers!



Eddie Martinez in "...como el mosquito..." (Photo credit: Stephanie Berger)

We're so excited to announce our first ever live Twitter Q&A with the dancers from Tanztheater Wuppertal Pina Bausch, in conjunction with *"... como el mosquito en la piedra, ay si, si, si..."* and the [Pina Bausch Legacy Iconic Artist Talk](#). The Q&A will take place tomorrow, Thursday October 25th from 5 to 6pm.

Company members Eddie Martinez, Fernando Suels Mendoza, and Thusnelda Mercy will be on hand to answer your questions. You might recognize them from *Pina*, Wim Wenders' 3D film tribute to Pina Bausch.

[READ MORE >](#)

Posted by cynthia at 4:19 PM [3 comments](#)

Labels: [Eddie Martinez](#), [Fernando Suels Mendoza](#), [iconic artist talk](#), [iconic artists](#), [Pina Bausch](#), [Tanztheater Wuppertal Pina Bausch](#), [Thusnelda Mercy](#), [twitter](#)

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WEDNESDAY, OCTOBER 24, 2012

This Week in BAM History: The 1979 BAMbustle



We don't mean to brag, but have you noticed that it's pretty busy around BAM lately? What with the Next Wave Festival in full swing, the [Young French Cinema](#) and [IFC Sneaks](#) series in BAMcinémathèque, along with various [talks](#), [visual art](#), and [literary events](#)—the BAM campus is bustling this October. While sometimes we think we're busier than ever, it's an interesting (and humbling) reminder that we've actually been this busy for a long time.

If we go back 33 years, to the week of October 22, 1979, we see there was plenty of activity here at BAM. The 22nd (a Monday) kicked off the opening of the two-month Musical America Festival in the Helen Carey Playhouse (now part of BAM Rose Cinemas). The festival celebrated the music of ragtime and early jazz composers, with evenings dedicated to performances of the likes of [Jelly Roll Morton](#), [Scott Joplin](#), [Irving Berlin](#), and [Bert Williams](#).

[READ MORE >](#)

Posted by Joseph Bradshaw at 12:45 PM [No comments](#)

Labels: [1979](#), [annabelle gamson](#), [dance](#), [history](#), [lukas foss](#), [music](#), [pilobolus](#), [senta driver](#), [slawomir mrozek](#), [theater](#)

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TUESDAY, OCTOBER 23, 2012

Opening Night Party for "... como el mosquito en la piedra, ay si, si, si ..."



Company members of Tanztheater Wuppertal Pina Bausch
at the *...como el mosquito en la piedra, ay si, si, si...* Opening Night Party. (Photo: Elena Olivo)

Last week, BAM celebrated the legacy of Pina Bausch with an opening night party surrounding "*...como el mosquito en la piedra, ay si, si, si...*"—the last work Pina created before her passing in 2009. This piece was inspired by Chile, its popular music, folk songs, and cultural roots which made for a festive and commemorative party!

Keep reading for highlights from the occasion and check out the full Event Album [here](#).

[READ MORE >](#)

Posted by Special Events at 2:14 PM [No comments](#)

Labels: [BAM Scene](#), [galas and parties](#), [Opening Night Party](#), [party](#), [Pina Bausch](#), [special events](#), [Tanztheater Wuppertal](#), [Tanztheater Wuppertal Pina Bausch](#)

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SATURDAY, OCTOBER 20, 2012

October at BAMcinémathèque: The Soundtrack



We hope you've been enjoying this month's [repertory programming](#), which so far has taken us from the grim Cold War-era espionage tales of John le Carré to raunchy apocalyptic confections like the X-rated *Glen and Randa* to some of the most radical entries in the LGBT film canon. The broad, international scope of the films we have in store in the coming weeks has inspired us to put together a playlist we hope will aurally reflect the variety of October at BAMcinémathèque. Among our selections are songs central (well, in some cases just incidental) to the films we're playing, as well as some staff favorites that sum up the spirit of a particular series.

[READ MORE >](#)Posted by Andrew Chan at 3:00 PM [No comments](#)Labels: [Apocalypse Soon](#), [BAMcinématek](#), [film](#), [IFC Sneaks](#), [music](#), [Paris is Burning](#), [playlist](#), [Saturday Night Fever](#)

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FRIDAY, OCTOBER 19, 2012

Schubert and Sinatra Walk Into A Bar

By Robert Jackson Wood

*It's quarter to three,
There's no one in the place 'cept you and me
So set 'em up Joe
I got a little story I think you oughtta know*

—"One For My Baby (And One More For The Road)"

Fancy yourself at a lounge bar, five stools down from Sinatra. It's a lonely 2:45am, the velour smells like cigarettes, and Joe, bless him, has done all he can about the draft from under the door. Someone's already started vacuuming.

That's the basic milieu of composer Phil Kline's new song cycle *Out Cold*, at BAM with the composer's *Zippo Songs* from Oct 25—27. The cycle was inspired in part by Sinatra's collaborations with arranger Nelson Riddle in the 1950s, particularly their masterpiece (and Sinatra's favorite album) *Frank Sinatra Sings for Only the Lonely*, a lushly orchestrated set of downcast ballads cataloging broken hearts and dreams.



[READ MORE >](#)Posted by Robert at 4:40 PM [No comments](#)Labels: [Ava Gardner](#), [Frank Sinatra](#), [Frank Sinatra Sings for Only the Lonely](#), [Nelson Riddle](#), [Out Cold](#), [Phil Kline](#), [Theo Bleckmann](#), [Zippo Songs](#)

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FRIDAY, OCTOBER 19, 2012

Artist José Parlá on "Gesture Performing Dance, Dance Performing Gesture"



Photo: Michael Appleton

Listen to Brooklyn artist José Parlá discuss his mural "Gesture Performing Dance, Dance Performing Gesture," commissioned by BAM for the Fisher Building.

 [BAMorga](#)  **SOUNDCLOUD**

José Parlá on "Gesture Performing Dance..."

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Posted by Robert at 10:00 AM [No comments](#)

Labels: [art](#), [BAM Fisher](#), [BAM Fisher Audio Tour](#), [Dance Performing Gesture](#), [Gesture Performing Dance](#), [Jose Parla](#), [José Parlá](#), [visual art](#)

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THURSDAY, OCTOBER 18, 2012

The International Necronautical Society

"Death is a type of space, which we intend to map, enter, colonize and, eventually, inhabit."

The [International Necronautical Society](#) was founded in August 1999 by Tom McCarthy. Simon Critchley is the organization's chief philosopher. Tonight they join each

other in conversation as part of BAM's [On Truth \(And Lies\)](#) series. They'll be talking about literature and philosophy, mostly, but with any luck they'll cover some of the topics they're interested in as members of the INS.

The mission of the INS is to explore the "space of death," and to "construct a craft in which to be transported into this space." (The INS is probably thinking figuratively when they talk about space and crafts, but we hope it means they're building something that looks like a spaceship—the fact that they occasionally name-check sci-fi authors is encouraging.) According to their [official literature](#), which you can view below, these "necronauts" patrol the "border zones" of death, which they refer to as a "combat zone." Read all about electromagnetic waves, Tarkovsky, William S. Burroughs, Jean Cocteau, and Ernest Shackleton's toes in [The Mattering of Matter: Documents from the Archive of the International Necronautical Society](#).



Illustration by Nathan Gelgud

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Posted by BAM at 5:20 PM [1 comment](#)

Labels: [INS](#), [International Necronautical Society](#), [Mattering of Matter](#), [necronauts](#), [On Truth \(and Lies\)](#), [philosophy](#), [Simon Critchley](#), [Tom McCarthy](#)

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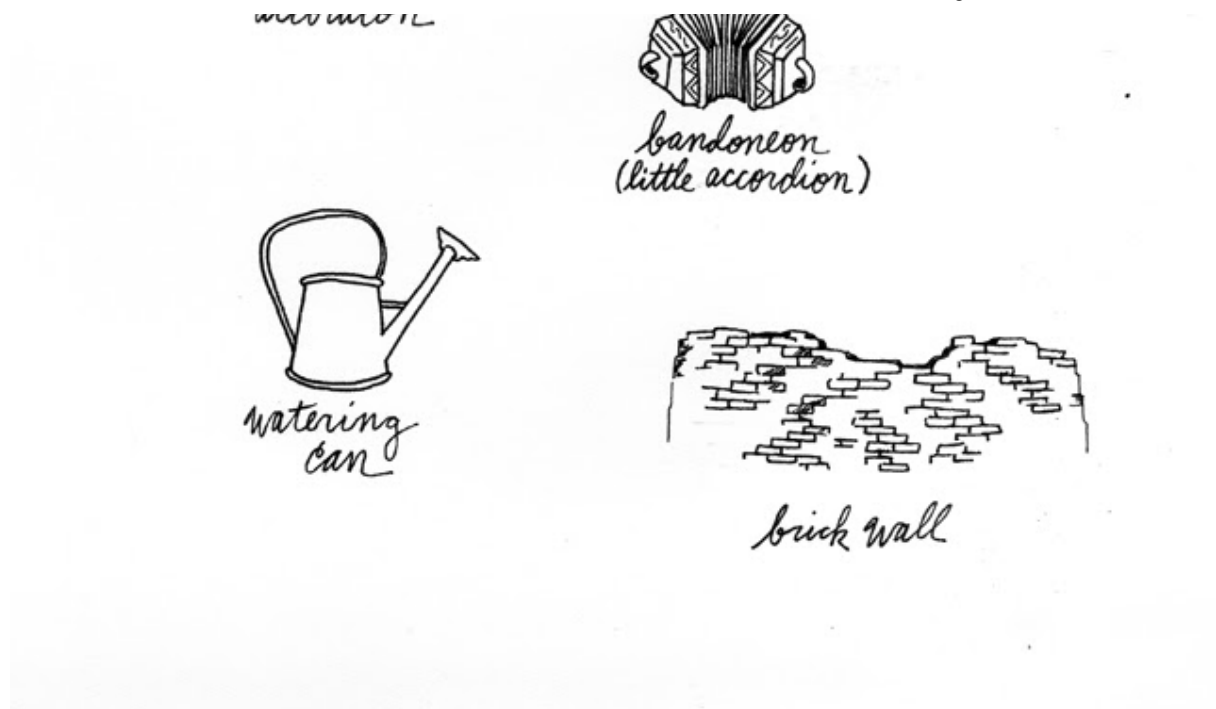
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THURSDAY, OCTOBER 18, 2012

A Portrait of Pina (in 35 Objects)

We stay excited about Pina Bausch around here, so we've used the show "*... como el mosquito en la piedra, ay si, si, si ...*" as an excuse to come up with a list of 35 objects that evoke her and her work, and asked illustrator Nathan Gelgud to draw them—portraiture by association. What did we leave out?





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Posted by BAM at 4:26 PM [5 comments](#)

Labels: [como el mosquito](#), [dance](#), [illustrations](#), [Nathan Gelgud](#), [Pina Bausch](#), [Tanztheater Wuppertal](#)

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WEDNESDAY, OCTOBER 17, 2012

Brooklyn Shelf Life: Preserving Print in the Digital Age

by Cory Bracken



BAM has a new addition to the evolving façade of the Peter Jay Sharp Building at 30 Lafayette Ave, along with David Byrne's typographic bike racks. Round the corner onto Ashland and you will be greeted by the latest BAMart: Outdoors installation, a series of three surreal sculptures by a coalition of street artists from Brooklyn's DIY community.

Be advised: these sculptures serve a purpose beyond their ornate and arresting strangeness. In response to the quotidian nature of newspaper boxes, **SHOWPAPER** proposed an ambitious project for the BAMart: Outdoors initiative called **Brooklyn Shelf Life** that would introduce a radical twist to periodical distribution in the BAM neighborhood. Throughout the coming year, these sculptural repositories will house a revolving series of independent print publications from Chelsea-based **Printed Matter**, a nonprofit dedicated to the creation and promotion of artist-made publications, as well as **SHOWPAPER**, a free biweekly print-only comprehensive listing of all-ages shows in New York that features full-color prints from young underground artists.

[READ MORE >](#)Posted by BAM at 1:14 PM [No comments](#)Labels: [BAMart Outdoors](#), [Brooklyn Shelf Life](#), [Printed Matter](#), [public art](#), [Showpaper](#), [visual art](#)

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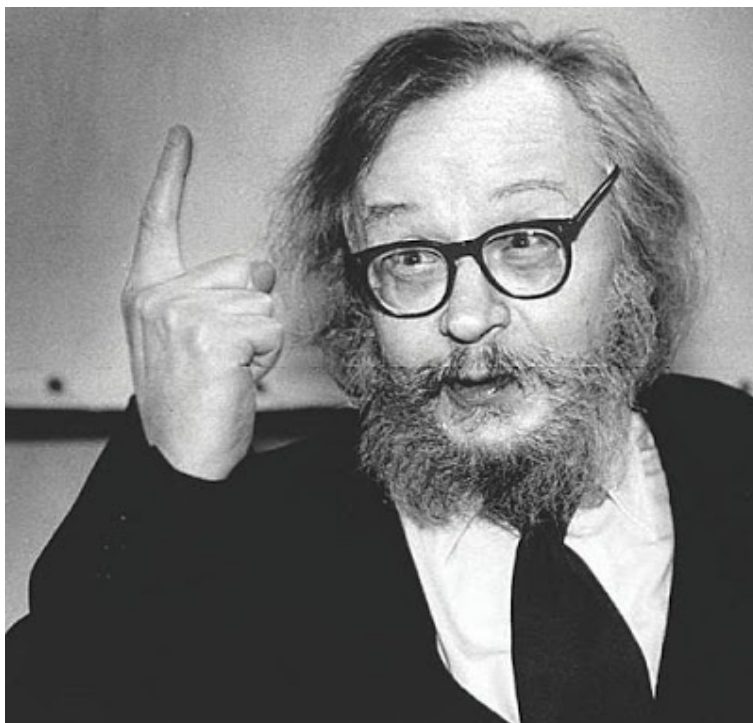
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MONDAY, OCTOBER 15, 2012

This Week in BAM History: Jerzy Grotowski, October 1969



Old, wise Grotowski

Forty-three years ago this week the course of American theater was permanently altered when [Jerzy](#)

Grotowski landed in New York. For his first stateside visit, Grotowski and his Polish Laboratory Theatre presented under BAM's auspices three of Grotowski's most iconic productions: *The Constant Prince*, *Akropolis*, and *Apocalypsis Cum Figuris* (which in fact was the last piece Grotowski professionally directed, before he turned his attention to paratheatrical research). Many of the big players (and future big players) in New York's avant-theatrical scene came out to see the enigmatic Polish genius at work, including members of the Living Theater, a young Robert Wilson, and Andre Gregory of *My Dinner with Andre* fame (which is the most widely circulated discussion of Grotowski's work to date).

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Posted by Joseph Bradshaw at 10:00 AM [No comments](#)

Labels: [1969](#), [akropolis](#), [Apocalypsis Cum Figuris](#), [Archives](#), [Harvey Lichtenstein](#), [Jerzy Grotowski](#), [The Constant Prince](#), [the Polish Theatre Laboratory](#), [theater](#)

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SATURDAY, OCTOBER 13, 2012

Harvey—House of Pain No More!



Demo time, with the lower part of the orchestra missing. Ashland PI is below, through the door and past the dumpster. Photo: Carl Gillen

BAM audiences cherish the Harvey Theater with the possible exception of the seats, which in their 80s bench-like iteration reportedly garnered the venue the nickname "Peter Brook's House of Pain." But good news: over the summer, renovations have been underway, including new seats. BAM Capital Projects Manager Carl Gillen reports on some of the changes you'll discover beginning later this month.

After being rediscovered for Peter Brook's *Mahabharata*, BAM remodeled the Harvey Theater in 1986, creating an inner lobby and reducing much of the orchestra seating by raising the stage level almost five feet and joining the leading edge of the mezzanine level to a new semicircular thrust extending out toward the audience from the proscenium. The result was the intimate and familiar space we enjoy today. The 1986 retrofit recast the space, halting much of its deterioration and recreating the

rest in the likeness of the Bouffes du Nord in Paris.

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Posted by Susan at 10:00 AM [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM](#), [BAM Harvey Theater](#), [Harvey Theater seats](#), [Peter Brook](#), [Steinberg Screen](#), [The Mahabharata](#)

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FRIDAY, OCTOBER 12, 2012

October Staff Pick: Political Mother

This Month's Pick: *Political Mother*

Picked By: Rebecca Dragonetti, Education & Humanities Assistant

1. Why *Political Mother*?

I love the music they use for the promotional video. It seems like *Political Mother* will be a loud, abrasive show. I can't tell if it's going to be completely terrifying or completely enthralling. It will probably be a little of both. This is one of those Next Wave Festival shows that you see to learn something about the world. After a show like this one, I find myself reminded that the world is a hugely complicated place. On the bright side, there might be a mention of human resilience?

2. What makes it unique?

I love the way the dancers move in tight groups around the stage, completely in unison. The movements are so perfectly in sync, they look like a school of fish (in a good way).



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Posted by Robert at 5:32 PM [No comments](#)

Labels: [30th Next Wave Festival](#), [BAM staff](#), [dance](#), [Hofesh Shechter](#), [Hofesh Shechter Company](#), [Political Mother](#), [staff pick](#)

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